

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

**COURSE DESCRIPTION BOOKLET**

**SPRING 2021**

**October 23, 2020**

**Graduate Level Courses**

Available on the World Wide Web at <http://www.english.unl.edu/courses/index.html>

Because of the long lead time, the descriptions should be considered to be rather tentative. Although it is assumed that most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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## HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of October 23, 2020. The Booklet may include descriptions of some courses not found in the official Schedule of Classes. If the course is described in this booklet, but not in the *printed* Schedule of Classes, it should be assumed that the course will be offered as described in this booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this booklet what the Department intends to offer.

## 800 – 900 LEVEL OF COURSES

Advanced undergraduates may register in 800 and 900-level courses with the permission of the Dean of Graduate Studies, provided that these hours do not count towards their baccalaureate requirements. Registration at the 900-level for undergraduates requires also the permission of the instructor. These 800 and 900-level hours may then count in a graduate program in English.

900-level courses are offered for variable credit, either three or four hours. Ordinarily students sign up for four hours of credit. The three-hour option is for students whose workloads make it administratively impossible for them to sign up for four hours. Usually, the four-hour option does not require more work, but this is at the discretion of the instructor. Students should consult their instructors about their policies in this matter. Masters students should note that their program must contain a number of hours in courses open only to graduate students (i.e., 900-level, or special 800-level courses which are preceded by an asterisk [\*] in the Graduate Catalogue or in this booklet.) Option I students (thesis) must have 8 such hours; Option II (with minor[s]), 12; and Option III students, 18. Masters students must also register for English 990 as part of their program.

## INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. It is possible to arrange Independent Study at the graduate level. The reading list, written work, times of meeting, and basis of the grade must be worked out between the student and supervising instructor, in the form of a written contract, which you can obtain from the graduate secretary. When you have the signature of the supervising instructor on the contract, you may obtain the call number for English 897 or 997 from the English Graduate Office, where a record of your project, supervisor, and course number will be kept.

## ENGLISH MINORS & UNCLASSIFIED STUDENTS

Graduate students with majors in departments other than English are welcome to enroll in any graduate course in English. It would be wise to check with the instructor about prerequisites and special requirements. A graduate minor in English must meet the requirements of the Graduate College and be approved by the student's major department and by the Graduate Committee of the Department of English. Before enrolling, a graduate student wishing to minor in English should consult the Chair of the Graduate Committee, 201C Andrews Hall.

**NOTE: Non-degree graduate students** are welcome in our classes, but should note the following information concerning registration:

The Graduate Studies Bulletin states: "**Non-degree students must obtain the permission of the instructor** of the class and may not enroll in master's thesis credits, doctoral dissertation credits, or doctoral seminars without permission of the Dean of Graduate Studies." Also, non-degree students can be "bumped" from a full course if other students need it to make timely progress in their programs.

## **STUDENT APPEALS COMMITTEE**

Graduate students should consult the Bulletin of Graduate Studies for appeal procedures in academic matters.

## **CURRICULUM COMMITTEE**

The Graduate Committee solicits suggestions for the following year's course offerings during the fall of each year. In addition, any student may suggest a possible course at any time to the Chair of the Graduate Committee of the Department of English, 201C Andrews.

## **THESIS AND DISSERTATION HOURS**

MA students pursuing their degree under Option I may sign up for 1-6 hours of thesis, English 899. PhD students may register for 1-15 hours of dissertation, English 999, within the limitations contained in the Graduate Bulletin. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

The University of Nebraska-Lincoln is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate on the basis of gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation in its educational programs, admissions policies, employment policies, financial aid, or other school administered programs. Complaints, comments, or suggestions about these policies should be addressed to the Chair of the Department.

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## ENGL 803 - AMER SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Reynolds, G	10419

This course centers on three groupings of American short stories from the nineteenth-century and the twentieth-century. In ‘Realism and Modernism’ authors will include (for example) Anderson, Cather, Stein, Hemingway and Fitzgerald, Bellow and Malamud. ‘Tales of the Weird and Fantastic’ encompasses horror, the Gothic, and science fiction: Irving, Poe, Bierce, Lovecraft, O’Connor and Dick. Finally, ‘Stories of the Globe’ will include such writers as Eggers, Eisenberg, Salter, Bowles, and Adichie. That module deals with travel writing, global storytelling, and transnationalism. Each class will take one story as its subject, and will typically address that story through the prism of a particular stylistic or formalistic feature: ‘closure’, ‘epiphany’, ‘interiority’, ‘symbol’, ‘dialogue’, etc. Hence, although the course is literary historical and literary critical in overall shape and feel, it should also appeal to creative writers and those interested in the craft of fiction-making.

**Teaching Method:** class discussion, online materials (filmed interviews with authors, documentaries etc.), mini-lectures.

**Requirements:** a mixture of journals/response papers and longer research papers.

## ENGL 811 - PLAINS LITERATURE -- "SETTLER COLONIALISM AND ENVIRONMENT"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Lynch, T	10421

This class will examine a variety of literary works situated on the Great Plains. Works will be both fiction and creative nonfiction, primarily though not exclusively recent, written by both settler and Indigenous residents of the Plains. The idea for using mainly recent works is to demonstrate that the Great Plains is not a region trapped in a pioneer past, though elements of that pioneer past continue to manifest in the present day. In general, the class will utilize two lenses to examine the literature from a place-based perspective: settler colonial theory and ecocriticism. That is, the class treats the Great Plains as a set of interlocking semi-arid ecoregions in which Indigenous homelands were invaded by European settler colonial people, with significant consequences for both the Indigenous people and the diverse suite of flora and fauna with whom they shared the landscape. But the story continues, and residents are engaging in restoration and reconciliation efforts, some of which are recounted in the books we will read.

Class will be conducted online, via Zoom lectures and discussion groups. Grades will be based on

discussion group participation and a major research project. If possible, we will do a field trip to see the sandhill cranes.

#### TEXTS

Richard Manning, *Grassland: The History, Biology, Politics and Promise of the American Prairie*

N. Scott Momaday, *The Way to Rainy Mountain*

Bess Streeter Aldrich, *A Lantern in Her Hand*

Louise Erdrich, *Plague of Doves*

Dan O'Brien, *Buffalo for the Broken Heart*

Jerry Wilson, *Waiting for Coyote's Call*

Doreen Pfost, *The River beneath the Sky: A Year on the Platte*

Nick Estes and Jaskiran Dhillon, eds., *Standing with Standing Rock: Voices from the NoDAPL Movement*

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#### ENGL 845N - TOPICS IN NATIVE AMERICAN LIT -- "IDEAS AND VISIONS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Gannon, T	4846

**AIM:** The subtitle for this class, "Ideas & Visions," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry & fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence & wit & wisdom (& sometimes vehemence): this class, then, is an avenue into the cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the—potentially postmodern—Trickster in all such debates.

**TEACHING METHOD:** Discussion, with some lecture and group work.

**REQUIREMENTS:** Attendance & oral participation; informal written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of (part of) one class period.

#### TENTATIVE READING LIST:

- Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*
- N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*†
- Vine Deloria, Jr.: *For This Land: Writings on Religion in America*
- Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*
- Linda Hogan: *Dwellings: A Spiritual History of the Living World*
- Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*

†: Assigned essays from this out-of-print book will be available as PDFs on Canvas.

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**ENGL 853 - WRITING OF POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Dawes, K	5116

Combining a system of in-class workshops, a carefully defined series of work packets, one-on-one conferences, and writing challenges that reach for “ambition” as a poetic impetus for creating work, this advanced graduate poetry writing course seeks, ultimately, to have students generate new work even as they examine thoughtfully what is the nature and shape of their poetic practice.

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**ENGL 865 - 19TH C BRITISH LIT -- "VICTORIAN LITERATURE AND CULTURE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Capuano, P	4843

This course offers the opportunity to study one of the most iconic and important periods in literary and cultural history. Queen Victoria reigned in England from 1837-1901, which is the period on which this course will focus. The rich literary history of this period is inextricably tied to unprecedented economic, social, scientific, and political transformation that transpired in this century. We will trace these complex transformations by studying the literature that “the Victorians” read while they grappled with an increasingly industrialized economy, scientific revolutions, colonial expansion, and a thorough re-evaluation of gender roles. This course will have us reading many genres: essays, poetry, and fiction.

Some of the authors we will read include Mary Wollstonecraft, Thomas Carlyle, Elizabeth Barrett Browning, Robert Browning, Charles Dickens, Harriet Taylor, John Stuart Mill, Christina Rossetti, Alfred, Lord Tennyson, Mary Elizabeth Braddon, Charles Darwin, Robert Louis Stevenson, Matthew Arnold, George Eliot, and Bram Stoker.

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**ENGL 878 - DIGITAL ARCHIVES AND EDITIONS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Staff	10223

This class examines the theory and practice of archives and editions. We will study how scholars and laypeople have created stores of documents to help preserve and shape communal knowledge. We will consider archives and editions from a broad historical perspective, looking at collective efforts to record the experiences of different communities, illicit libraries of pirated or suppressed texts, and academic digital editions of literary and historical texts. We will learn current technological tools used to create archives and editions. Students will produce a digital project.

Reading will include seminal cultural theory essays; current scholarship on digital archives and editions; technical instruction/documentation; and materials about and from a range of archives, including early African American literary societies, feminist collectives, communities of survivors of violence, and human rights efforts.

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**ENGL 890 - ADV. RESEARCH SKILLS IN ENGLISH**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARR	ARR	591	Lorang, E	13006

In this course, students develop and refine strategies and critical thought processes for advanced research in English Studies. Together, we investigate and critique assumptions of authority, knowledge systems, information ownership, and scholarly inquiry, as well as consider legal and ethical issues with bearing on research. We also cultivate and practice transferable problem-solving strategies for research.

The course is organized in several units:

- Course context and introductions
- Power and politics of information
- Research project design and management
- Finding the conversation
- Reading the conversation
- Extending the conversation

Learning Objectives:

1. Students will be able to assess political, social, and economic dimensions of information creation, distribution, access, evaluation, and use.
2. Students will be able to formulate questions for research, define a suitable scope for research based on project contexts and variables, and manage their research as an intentional process.
3. Students will be able to define information needs and apply relevant research strategies in an iterative process.
4. Students will be able to recognize, characterize, locate, and organize information sources to meet their research needs.
5. Students will develop a suite of techniques, skills, and tools to use as advanced researchers in their specific discipline and within subfields and focus areas in that discipline.

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#### **ENGL 893 – FROM COMPREHENSIVE EXAMS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARR	ARR	001	Waite, S	4717

This course is designed and required for second-year PhD students who are beginning to develop their reading lists for comps. The course will outline the structure of the milestones and practices students need to engage from the start of comps to the beginning of the dissertation. The course also supports students in drafting lists and letters, should they be ready to do so.

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#### **ENGL 918 - INTERDIS SMNR:19TH C: QUEERING THE 19TH C.**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	W	001	Homestead, M	5119

In this theme seminar offered as part of the program in Interdisciplinary Nineteenth Century Studies, we will study sexuality and gender in Britain and America through literary works, other primary texts, and secondary scholarship. We will begin the semester by reading Michel Foucault's enormously influential *History of Sexuality*, Vol. 1. Although Foucault argued that sexuality as an identity category did not emerge until the 1870s, we will treat the category of "queer" broadly, focusing on both gender and sexuality throughout the century. We will also attend to questions of race and the emergence of sexual identities. Literary texts may include the poetry of Michael Field (pseudonym of Katharine Harris

Bradley and Edith Emma Cooper), Henry James, Julia Ward Howe, Theodore Winthrop, Oscar Wilde, and Sarah Orne Jewett, and secondary scholarship may include work by Siobhan Somerville, Mark Rifkin, Eve Kosofsky Sedgwick, Jonathan Ned Katz, Martha Vicinus, Rachel Hope Kleves, and Jen Manion. Note that although the class is listed as a web conference based, there will likely be some asynchronous online elements of the class to avoid three long hours of Zoom, and based on the course of the pandemic, we may consider moving to in person instruction later in the semester.

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**ENGL 953 - SMNR IN CREATIVE WRITING -- "FICTION WRITING WORKSHOP"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARR	ARR	700	Schaffert, T	17909	Online Class

Class taught via CANVAS. Not self-paced. Internet, email, and computer required.

This online graduate class is devoted entirely to creativity and expression. We won't be workshopping; we'll be focusing on works-in-progress and/or new work, and will have discussions on aesthetic, process, and inspiration. Some practical matters of career will be addressed, such as balancing artistic impulse with industry (academic, publishing etc), teaching creative writing, and framing/situating your work in relationship to literary publishing.

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**ENGL 963 - SMNR RENAISSANCE LIT -- "GENDER & COLONIALISM IN MODERN PERIOD"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Schleck, J	17912

Women were a critical part of later European imperial projects around the globe, but what role did they play in the earliest English and Spanish settlements in the Americas? How did a "virgin" land relate to the Virgin Queen on the throne in England? How were masculinities constructed or adapted to encourage colonization or conversion, and how did these differ between England and Spain? What roles did indigenous women in the Americas like "Pocahontas" or "Malinche" play in these settlement projects as compared to European women? This course will explore such questions through reading primary documents by travelers and colonizers, colonial promoters at home, and the imaginaries created by playwrights and other literary authors. We will necessarily take a trans-Atlantic approach to these questions, studying the geopolitical situation in Europe and the Middle East as a framework for understanding Europe's move westward into American lands. We will also pay careful attention to intersectional modes of difference, including religion and "race", in the way that gender difference played out in the imperial projects of both nations.

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**ENGL 971 - SMNR LITERARY THEORY: "GLOBAL CIVIL WAR"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0500-0750p	R	001	Végső, R	3349

Since the first half of the 20<sup>th</sup> century, the idea of an emerging "global civil war" has preoccupied a number of influential political theorists and philosophers. Discussing the relationship between "war" and "revolution," Hannah Arendt famously described one of the unprecedented historical experiences of the century in terms of "a world war" that appears to be "a kind of civil war raging all over the earth" (*On Revolution*). The first half of this course will try to provide a brief genealogy of this concept by tracing its emergence in the works of Carl Schmitt, Hannah Arendt, Michel Foucault, Giorgio Agamben, Michael Hardt and Antonio Negri, and it will also try to provide a wider context for these discussions by

putting them in conversation with the works of authors like Franz Fanon, Achille Mbembe, and Judith Butler. The second half of the course will concentrate on the way “life” supposedly unfolds today in the framework of this “global civil war.” At this historical moment, with ever increasing urgency, a choice is being forced upon us: are we going to save the economy or are we going to save life and/or the environment? This part of the course is, thus, intended to be a reflection on the relation of political ecology to political economy in the context of a reflection on war and climate change. In addition, throughout the semester our readings will be paired up with a number of different films in order to provide us an opportunity to reflect on the role of the aesthetic in these political negotiations.

Our readings might include (either in full or in an excerpted format): Carl Schmitt: *Theory of the Partisan*; Hannah Arendt: *On Revolution*; Franz Fanon: *Toward the African Revolution*; Michel Foucault: *Society Must Be Defended*; Giorgio Agamben: *The State of Exception and Stasis*; Michael Hardt and Antonio Negri: *Multitude*; Achille Mbembe: *Necropolitics*; Judith Butler: *Frames of War*; Isabelle Stengers: *In Catastrophic Times*; Donna Haraway: *Staying with the Trouble*; Bruno Latour: *Facing Gaia and Down To Earth*; Deborah Danowski and Eduardo Viveiros de Castro: *The Ends of the World*.

Our films might include: *Le Petit Soldat* (Jean-Luc Godard, 1960); *Battle of Algiers* (Gillo Pontecorvo, 1966); *Paradise Now* (Hany Abu-Assad, 2005); *Caché* (Michael Haneke, 2005); *The Turin Horse* (Bela Tarr, 2011); *Melancholia* (Lars von Trier, 2011); etc.

**ENGL 976 - SMNR RHETORICAL THRY -- "RHETORIC OF THE ESSAY"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARR	ARR	700	Brooke, R	19427	Online Class

**Class taught via CANVAS. Not self-paced. Internet, email, and computer required.**

**Aim:** This course explores the theory and practice of teaching the essay as a contested genre in US education. The essay is many things, ranging from the school “5 paragraph essay” used primarily for assessment purposes (think the ACT writing test), to the long tradition of the personal essay as a form of literary inquiry. We will explore together some of the traditions of the genre (and the theories behind them in educational contexts). We will read some essays, some chosen by me for their local Nebraska connections, and some chosen by seminar participants for their own pedagogical contexts. We will also write about an essay, an essay of our own, and a teaching unit for exploring essays (or essaying, for those who want to make it a verb rather than noun).

**Teaching Method:** Active online asynchronous discussion requiring weekly posts and responses to others; frequent teaching days, modeling our ways of engaging essays, either via asynchronous discussion or mutually-agreeable Zoom time.

**Requirements:** Weekly reading, mixed between theoretical accounts of the essay, essays local & historical, and pedagogical best practices. Weekly asynchronous discussion using words/pictures/links. 3 writing projects: your own essay; an essay about an essay; a teaching unit.

**Tentative Reading List:** Sarah Allen, *Beyond Argument: Essaying as Exchange*; Dombek and Herndon, *Critical Passages: Teaching the Transition to College Writing*; Kimberly Campbell and Kristi Latimer, *Beyond the Five Paragraph Essay*; Joseph Harris, *Rewriting: How to Do Things with Text*; Katherine Bomer, *The Journey is Everything*; National Writing Project “C3WP” argument writing resources; possible essays from a collection such as Phillip Lopate’s *Art of the Personal Essay*; local Plains essay

collections such as Lisa Knopp, *What the River Carries: Encounters with the Mississippi, Missouri, and the Platte*; Loren Eiseley, *The Immense Journey or The Night Country*; Elizabeth Cook-Lynn, *A Defense of Loose Translations: An Indian Life in an Academic World*.

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**ENGL 993 - ACADEMIC PROFESSIONALIZATION & PRES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARR	ARR	001	Shah, R	4707

AIM: This course prepares graduate students for the job market, including both academic and non-academic jobs. The course is designed for PhD students entering the market next school year. In a supportive environment, students will draft and revise job materials, develop skills in tailoring applications to particular job sites, and practice interviewing.

TEACHING METHOD: Analysis of successful job materials, discussion, peer review, mock interviews.

REQUIREMENTS: A portfolio of job market materials.